



CLAVICULA NO.

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"For a long time, I waited, patiently, with a sense of growing unrest. I had no longer that feeling of amiable loneliness, but felt, rather, that I was less alone than I had been for weeks of years. This feeling of unrestness increased, so that I would have been satisfied to float in company with those celestial globes far away."

— Elkhov'e-lko-Bahno

The Key and the Gate

by Glen Westall

Meagre starshine seeps weak fit
because it dwells without the full
threshold of inviolable space.
Yet it glows amongst those black valleys
and mountains, it glows and orients
the wilderness of isolation.

Let it be it That Glows!
Dream till pathways show!
Trust it and ye shall know!

Such mayflowers and lilies
broods inside those celestial
globes which comprise the silver key
and the gateway that ceases!
Time and Knowledge from the cluster
of quarks we call the universe.

Let it be it That Glows!
Dream till pathways show!
Trust it and ye shall know!

And though it hides behind the veil,
envelops but for the wreat of dreams,
yet shall the seams be prised apart;
Look beyond the glare and the gleam!
All substance is sought but the pale
dreams of shadow and illusion.

Let it be it That Glows!
Dream till pathways show!
Trust it and ye shall know!

"Trust-at-Last, draw back your shroud,
permit for me the space and time
encompassed within your hatching spheres.
Now let my soul on wings sublime
invasion the rim of stars and clouds,
that I may sleep unassailing."

Let it be it That Glows!
Dream till pathways show!
Trust it and ye shall know!

THE MAD POET DREAMS TRUE

Johannes Nadeau REMIX

"Which removeth the
know not: which
aspr. Which shaketh the
and the pillars thereof
me, and I see him not: he
poveth him not."

- Book of Job (9: 2-7, 15)

"Secretly they dwell and

it shall be thurs. They heed ye ferret and crush ye city; yet may not ye city or forest
basketh ye hands that arise." - "Secrecemission"

In his *Paradises of the Alphabet* Eliphas Levi did write that "there is no fiction which does not serve as a veil or mask for some reality." True enough, many of the best inventions concerning the occult hypostasis of life in the Aquarian period's meaning across seem to come via fiction. Although some take this as a reason for incredulity towards all occult guests - which, linked to such fiery tales, it seen as nothing but fairy tale material in itself - it may be seen as completely different light as well, if we prefer. For such is the strength of the seminal power of "the new world order", that it does press its sign into the whole astral atmosphere, and not only prophets who work their spiritual mission consciously, but even unwitting channel its new ideas. This channeling is, and should be, done by artists - poets, writers, painters, composers, who are mediators by their signs and positive abilities. Often they are - when it comes to personality - just a part of audience themselves, not fully understanding what is the importance of their art. In fantasy fiction, two well known of these mostly unconscious prophets are J. R. R. Tolkien and H. P. Lovecraft. If we want to do such a division, we might say that the former represents in his fiction among Right Hand Path aspect, and the latter draws his inspiration from the source we might term as Left Hand Path mysticism.



mountains, and they
overcometh them in his
north out of her place,
tremble... His goeth by
power as also, but I

walk ye earths for again

Lovecraft was not always a brilliant writer. His works were by right published in a cheap pulp magazine, and many of them were just that - light and sometimes poor entertainment. But not all. When he was using - or used by? depending from a point of view - those powers with whose aid he wrote his Cthulhu mythos stories, we can see the whole concept shaking, and from under the plastic shell breaks lesser translucent visions. The Cthulhu mythos is not only plagiarization of the known occult sources (e.g. the grand Book of Dnyan, from which Lovecraft took much inspiration) but it has its own magic, its own characteristic truth as well, and the occult student may become awe-struck by the fact that these "fantasy" stories present real things.

In the old time people's ability of imagination was different. One culture (I mean globally, the culture of mankind as a whole) gave us a context in which we did see world in a quite anthropomorphic way. As the occult progress works its way based on the foundation of paradox, this very human-centered era known as the Aquarian age must begin with the eradication of those known principles of god, which do not agree the truth anymore. Resistance and the lines of enlightenment were just steps towards this modification stage of mankind's collective process of becoming conscious of itself as men, the true human type. One side of Lovecraft's personal work was just this: to underline the fact that the cosmos does not revolve centered on humanity - although it really does, in a way, but in order to achieve this later stage of knowledge, we must first cast away our wrong thoughts of anthropomorphic systems. We who are interested in the Left Hand Path evolution usually agree, that the belief of the common human-like God of cosmos is a folly. Lovecraft brought this idea to men, but pointed out the fact that this does not mean, that there would be no gods or spirits whatsoever: they simply are very unlike those childish concepts that subminds had made them.

The ultimate God of the Cthulhu mythos was named "Azathoth". This is a strong name, a true name or logos for a thing that actually exists. Let us examine this name a little. First, we can make out that it is composed of two well-known harmonic names: a) Azath, which was the name of Ashtar's fundamental power (concept not unlike kundalini for alchemists); and b) Thoth, the arch-god of wisdom in the ancient Egypt. Besides of these we can see similarities in the name of Agharta, "the good god", the Greek Logos, which obviously connects to Satan, and Asael, the

fallen angels and the supposed deity of the Hebrews. Further still, we must remember that the letter A is the first of the alphabet (having the very deep symbolism of the aleph) and the letter Z is the last. Thus it is "the beginning and the end" (IAO), which is an epitaph of God in many religions, including Christianity. Then the second connecting "a" can be read simply as a joint vowel or then as of negation, as it is used in Sanskrit: *Adhetha* – the "Alpha and Omega (of / without) Wisdom". This kind of paradoxical presentation is very characteristic to all, not only astral-based occultism (compare to *asura* / *a-sura* and *Logos* / *Satan* -explanations).

Lovcraft sees this ultimate God as protoplasmic mass, mindless and in a constant move. This vision has many true points, of which some are temporal and culture-based and some are not. For example, many of Lovcraft's ideas indicate (perhaps quite subconsciously) irony towards materialistic scientific thinking – which indeed sees, in its breathtakingly unphilosophical way, cosmos as voidless and random. As the thought that the laws of nature could be brought to existence and controlled by something which is without mind, is a mistake, but still it is truth that the reason for those laws' existence is forever shrouded in mystery. What makes cosmos manifest? It really has no reason to do so, for the uncreated void is perfect and absolute in itself, and can't have any logical reason for manifestation. Creation simply is, with no reason at all but its own joy and horror of being – the mind beyond all minds is, for us, really unfathomable and "irrational", beyond our intellectual capacity to comprehend. We can study its way of manifestation and the first laws of creation, but never its reason to exist. And in addition to these symbolisms is the allegory of a new supreme god, which still has no form and is not known by men. Thus *Asathoth* / *Asoth*, the life-force of magical creation / Those of ancient wisdom / *Agathos* ("the bright Sutra" / *Assael* the rebel angel / *A* is *Z* the name of one God in all systems – these all in one give us a very valid allegory of the religious form of the coming age, lasting even longer than the next two thousand years.

Irreversibility of the magical work, the very life-essence of all creation and destruction, viz. hundred-thalets, is the new God-form of that man-age which guiding Archen stands above the earthly sight known for its baptismal waters of

wisdom¹ – and leading the realization & utilization of those two currents in the north (which for mankind is the next in our cycle of returning). When the prophet's severed head is again brought to ground this yet protoplasmic sea of forces, to gain its contents with fully conscious mind, we have attained the full understanding of our time's dilemma. When "the Old Ones" (ancient powers and consciousness known to archaic/avian men, now forgotten by mankind) do rise, it is only first a thing of horror, but at the later stage of true seeing we understand, how that which we saw as chaotic burning action was simply intelligence too different and lofty for us to recognize at first. In that stage chaoticism is turned from blind and violent action to that wiser-fire that creates men equal to these grand powers and makes him their co-creator.

Thus it seems that Lovcraft himself was truly a prophet of sorts, too. We can find many pseudonyms of his in the mythos books – *Dexter Ward* &c. –, but the most important is that of the *Mad Poet Alhazred*. This mad Arab was said to be the writer of Necronomicon, the age-oldest text which is known and still read by many today. He was said to be captured in the desert and to the "City of Pillars", wherein he "opened the first gate" and was illuminated and tormented by demonic powers which came through. This is Lovcraft himself, as well as it is a picture of any candidate of the Secret Doctrine taking his first steps of initiation for initiation: the "City of Pillars" is the sacred gate of man, the first so-called chakra, through which the "astronomic fire", namely the before-mentioned Kuncara or AOTRA, enters his body and starts to make him a magician – a true man or an illuminated Ego. Necronomicon presents the whole concept of astral light, and in a more subjective sense one's own "akasic library", his *auric double* recording "on the other side". The name Necronomicon (necro – dead, nomez – the name, and icon – the symbol or opus, often used in the names of old texts) yields its meaning: this book is of the level or the "name" of the deceased principles of life (micro- & macrocosmic), forgotten and buried by today's pseudo-rationalist thinking. It is the Adversary and the initiator of both individual and mankind as whole; it is his Secret, his mentor and tormentor. Thus the fabulous Necronomicon truly exists – not on earth but in the dangerous and staring astral world, which essence is totum – and can only make its initiator both need and a prophet and, finally, give him the keys for attaining the adepthood.

¹ This is, of course, an oxymoron. We do not divine names like *Dezadevlin* the chaotic dynamo, for example. The exact total above are needed to make the point clear, however.

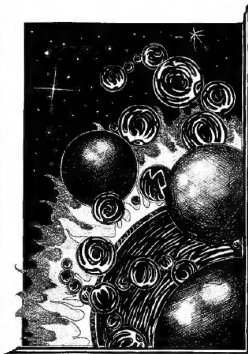
² One may, for instance, just subscribe to this 1st occurrence in Lovcraft's myth. He let it remain more-doubtful – *THE B. BACCH* – instead of using which the question raised as *Isabelle* might not be correct by the name of *Dezadevlin* and *Dezadevlin*.

A disciple of the mysticist, who starts to tread on the sacred Path starts to glimpse this book of the dead (the mirror-image of his own Book of Life or the causal record) on his way towards spiritual initiations. This voyage starts from the desert, in the opening of the gate - "Eller City" symbolizes the spiritual powers of Uigam, the creative force of Aaut in its first titanic manifestation. It leads to anguish, madness and spiritual blinding, when the Aautic powers start to abide in man. If he is not careful and subtle - and, yes, honest and loving - is in the extreme point, if he does not learn how to use the triple key of his higher self, he becomes possessed and is destroyed, feeling himself with false knowledge and very near gradual insanity. In Loreau's fiction the antagonists almost always experienced this terrible fate - they did grasp true power, but that power was too great for them and took over their minds, disposing them. In the case of Charles Deane Ward, which most clearly of H.F.L.'s many terms expresses this word, the chaotic arena substance of mind takes the form of Ward's forefather Joseph Curwen - kind of an ill-fated Faustian of sorts. Then it is this old material of the fallen magician which becomes both the essence and the beneficent mentor of the modern man, either destroying or illuminating him, or both.

This is a very real stage for all the segments, and although it may seem to know its own purpose, it truly becomes a miserable fate if actually realized. It should be said that Loreau himself died of testicular cancer. Cancer is an unnatural and uncontrolled growth, and intrusive to the place of natural influence and its demanding to physical vitalization. Thus his red devil enters us the real correspondal code of manifestation; his imagination was not able to see what would be the answer to the allegorical tale he had commenced, or that had shown him for its messenger - which are actually the same thing, which we would understand better if we could grasp the meaning of causal fate and its partly-antitypal existence.

In Almondin-Metatron.

FINIS.



The Art of Sacrifice: Blood Magic in the Necronomicon Gnosis



Aeonoth Mason

"Listen and obey, you, born from the motions' words. Remove the creatures of the angles and crossroads, fit the warm blood of your childrens feed them, and let their progeny be fed on it and grow, for the sake or release of Those Who Sleep in the pitch pits"

(De Vermis Mysteriis)

The power of blood has been a subject of belief since time immemorial. It was the most precious fluid, often ascribed mystical powers as a container of powerful transformational energy. Ancient mythologies and historical accounts showed in

examples of human sacrifice, ceremonial bloodletting, and the ingestion of blood – both of humans and animals. Blood sacrifice was used for beneficial purposes: healing, cleansing, and empowerment, as well as in destructive witchcraft, demonic magic – to connect and communicate with dark forces, in the rites of possession and for curing. Blood was regarded the most valuable offering. All fluids, which served as offerings (milk, sweat, wine), were merely substitutes of blood, the greatest gift of all. A sacrifice had an exceptional status in the community; was outside the order of common mortals, an intermediary between the world of man and the divine sphere. In magic blood has a special role and serves several purposes, which will be discussed in this article on the example of the Othulhu Mythos stories and chosen Necronomicon-related gnosticons. In Necronomicon's gnostic blood is a special fluid, a sort of psychic powers, a token of worship, a key to the Other Side, and an emblem of demonic power inherent in the unceremonious. But let us proceed to the description of its magic functions.

Food for the Spirits

The foremost function of blood in dark magic, which the Necronomicon gnostics is a part of, is to provide a substance for the spirits to manifest. The use of blood sacrifice, either one's own, or of some other living creature, releases a certain amount of energy. And energy is needed to obtain a "physical" manifestation of an evolved entity onto the material plane. This role of blood sacrifice makes it useful in evocation. Spirits, which naturally belong to subtle planes, have no material substance and they cannot take a physical form by themselves. In the case of astral magic this is not needed. But to bring them onto a physical plane, a magician needs a substance which contains enough energy within. This is usually blood or sexual fluids – the substances often employed by magicians and proved to be useful. But later let us focus solely on the use of blood.

The descriptions of the Necronomicon spirits and deities often emphasize that they are not of blood and flesh, and they can manifest and form their visible bodies only from the life-substance of sacrificial victims. This is stated in Lovecraft's *The Call of Cthulhu* and confirmed by other Mythos accounts. For instance, let us have a look at the Star Destroyer in the *Vermis Mysteriis*: they are described as invisible creatures, but only until they drink the blood of living beings. The life fluid fills their bodies and makes their ectoplasm visible. As a sacrifice, a sorcerer must use the fluid of a young woman, born on a chosen day of the Moon. In *The Dunwich Horror* the monstrous child of Yog-Sothoth and human witch, Lavinia Whately, is fed on blood of animals, because only this substance is nourishing enough to let the creature grow. In the story *Dreams in the Witch-House* another Lovecraftian witch, Keshiah Mason uses her own blood to feed her familiar. The demon, called "House Snake", is material enough for the townspeople to see it. It has a form of a rat with a human face, can speak all languages, and its function is to carry messages between the witch and the dark forces. He acts as an intermediary between her and the Other Side. It is said that the familiar "was named on the witch's blood, which it sucked like a vampire". The demon seems to draw the blood also from other people to whom it appears – which is seen on the example of Gilman, the main protagonist of the story. He returns for his blood. *Reveries* Jackson becomes Gilman's guide through dimensions between the worlds of Dreaming and Waking.

Vampiric spirits are common in the Chibcha Mythos stories. *The Book of Ullin* from Simon's Necronomicon, for instance, mentions the Akbikharu, a kind of vampiric demons who hunt for blood because they desire to "become a fashioning of Man", to gain physical form like humans. Because the vampiric spirits are devoid of their own life-force, they need to drain it from other living creatures in order to exist. And blood is the substance most commonly regarded the source of vital energy - hence the connection between vampirism and blood magic. Vampiric entities need blood not only to become visible and material, but even to maintain their shadowy and ephemeral existence. This is the traditional role associated with this fluid - the seat of soul, the vessel of the spirit, and the source of magical powers. No wonder that vampires, like the Akbikharu, hunt for this magical substance.

Blood has also an extending and improving quality. This view is presented in *The Horror at the Red Mark*, where this life fluid is used by a sorcerer to regain youth and vital forces. Sanguis, as magician in service of dark forces, sacrifices children and with their blood he refreshes his appearance and strength. Finally, after his death, blood is used to resurrect / reanimate him so that he could take part in a ceremony devoted to Lilith - the goddess often associated with vampirism, blood, and all magic related with it. In this story we also see blood as a food for dark spirits: Incubi, succubi, lamias, and other demons which drink the life-substance of sacrificed victims, in order to manifest in a physical form. Lilith bathes in blood to regain material body and to refresh her senses. The motif of "feeding", consuming the dead with blood was not unknown in religious customs of many ancient cultures. Blood was poured into a pit in the ground so as to "nourish" the dead or to conjure up a dead person, in a necromantic ritual. Such examples are found in accounts from ancient Greece, Rome, and many non-European tribes.

From descriptions in the stories it seems that the greater the spirit or deity is, the more life-substance it needs to manifest. If it is a minor entity, not many sacrificial victims are needed. There are also human sorcerers who escape death and exist on subtle planes, but they are skillful enough to recreate their physical shapes with blood of other humans. This motif is presented in *The Horror from the Middle Space*. Some Chibcha Mythos deities need one or two sacrificial victims so as to use their blood to form a shape visible to the sorcerer. But there are also entities which need many more. An extreme example comes from *The Book of Dagon*, where Raksad, the king of Mor, is demanded thousands of sacrifices to provide the

substance and energy for a deity called "Lord of the Quaking Mist": first he has to fill a huge pit with bodies of victims whose hearts were torn out, then slaughter enough people to form a star from their bodies - with 112 193, each of a three-days-walk length, then he has to sacrifice 120 captured warriors, and finally - kill everyone around the pit. That makes a few thousand sacrificial victims altogether. Looks like this mysterious "Lord of the Quaking Mist" is a demanding deity whose gluttony would be hard to appease by a conscienceless sorcerer.

A Token of Worship

The most common role of blood sacrifice, i.e. its function as a token of worship and respect for the deities, is often encountered in the Chibcha Mythos. This ceremonial role is especially emphasized in many shrines from Mesopotamian-related grimoires. The most explicit of them, from this point of view, is undoubtedly *De Vermis Mysteriis*, a grimoire openly declared as "the ritual of sacrifice", which leaves no doubts about the character of magical practice. Indeed, as we can see in the text, fresh human blood is needed in almost every ritual and ceremony. As we learn, the act of sacrifice is not merely ripping someone's chest on the altar - one has to remember about certain rules:

"The body of sacrificer placed in its bowels, so its head is oriented to the east. The sorcerer steps on the east close to the altar and to head of a sacrifice placed on it. Sorcerer should stab by his right hand. The stab should be deadly, but the sorcerer should not let the sacrifice die fast. So he should stab into the belly, but not into the heart. And if it is necessary to take the extremities for the following rituals, he should cut the throat of the sacrifice."

There is even a special sacrificial formula which has to be employed. It is called "A-Tan", meaning "a sacrificer" or "children of man", which clearly suggests what should be sacrificed. This is a traditional token of worship from a sorcerer to his dark lords, who do not accept "the tainted food". And then, while calling Chabhu, a sorcerer should make a sacrifice of a male infant, in the rite of the Lord of Serpents, Yleg (Yig) - pure and innocent women; to summon the winged Koth - a young man who has to be prepared for the ceremony: fed only with salt water and manna, and lashed upon genitalia with a leather belt, to let him taste so extreme humiliation and

deprive of all dignity and pride. In "The Ritual of the Tablet" a sorcerer has to kill and disembowel an infant, and use entrails as the sacrificial food to appease the Guardians of the Gates. Even in typically sexual workings, with using a map of the so-called "Keys of Aiyash", it is openly stated that the right pronunciation of the power words is possible only when they are sprinkled with sacrificial blood.

An example of a communal sacrifice, which should not be missed while discussing the Cthulhu Mythos sources, is the "Cthulhu Canticle" from *The Book of Egoz*. It is a ritual in which all participants perform an active role, even the sacrificial victims. And thus, while the priests recite an invocation to the "Destroyer of the Realms", the sacrificial choir joyfully intones to proclaim their dedication: "Shall we be granted to Destroyed! ... We are Yours! ... Take us and drink our blood, let our means joy your end!". An interesting ritual. The question is only: where to find such enthusiastic sacrificial victims these days?

The ceremonial role of blood sacrifice is also important in the cult of Nyarlathotep. In *Necronomicon - The Wonderings of Alhazred* priests of this dark deity sacrifice their own blood as a token of worship. They gash their arms with knives before the statue of their master in the hidden temple of the sphinx in Egypt, as it is believed that letting of human blood is welcomed by this god. Indeed, Nyarlathotep is a deity associated with gnosis of blood in many ways, which will be discussed further in this essay. And even though the blood in the temple is washed daily, it can never be removed completely.

Blood sacrifice is also a common practice in the rites of Shub-Niggurath, the horned "goddess" of the earth and sexuality. In the Cthulhu Mythos she is alternately identified with Lúth, Lúthas, or Lúth - goddesses traditionally connected with lust, menstrual blood, sacrifices, or vampirism. An example of her ritual is again from *The Book of Egoz*, where a direct sacrifice is the blood of two white doves. But in the course of preparation to the ritual, a sorcerer has to slaughter the people who helped him build the shrine for the ceremony and who brought other offerings (gold and silver). And also other Cthulhu Mythos deities are worshipped by their cults with blood sacrifices: Yog-Sothoth, Hastur, Yig, etc. To invoke Hastur, as we learn from *The Mephrat Text*, "blood need be split on a stone", and "the stone struck with a sword that has slain seven men". Alhazred in his *Forerimes* speaks about the cults of Sirkat, Dracontis and Capricornus, which sacrifice humans in worship of their

deities. And if we look closer at the Cthulhu Mythos, we will certainly find many other examples.

Consecration of Ritual Tools

Blood magic is also employed in consecration of magical items and in preparation of stimulants, powders, and other substances used for magical purposes. In *De Vermis Mysteriis* we read that the ritual dagger, used for sacrifice, must be kept in a place of death saturated with menstrual blood. We do not get explanation why this kind of blood, and not sacrificial one. Also, although there are many magical qualities ascribed to menstrual blood, in the Cthulhu Mythos its role seems to be neglected. Necromancy appears to be a male-oriented grimoire, and so are other related texts, rites, and ceremonies. In magical workings the authors suggest the use of either one's own blood or male semen - as sacred fluids. Such is the case e.g. in the rite of creating a Shoggoth, written by Parker Ryan. Rarely do we see any situations in which female menstrual blood is employed. Even the *Lavenerkias* sketches, such as *Keriah Mance* or *Laviera Whately* do not use menstrual blood - or at least it is never even suggested in the stories. Neither do we see this in rites of Shub-Niggurath, the most female-oriented cult in the Cthulhu Mythos. Therefore it is surprising to find the use of menstrual fluid in *De Vermis Mysteriis*, the grimoire in which a priestess, whose blood is used for magical purposes, is never left alive. And women in *De Vermis Mysteriis* are usually nothing more than sacrificial victims. As the grimoire says: "Female Sorcerer appears seldom, and it happens in times of the strongest expansion of the Other Side, threatening with doom and ruination to all humankind".

Another example of using blood magic for consecration of magical items is found in the same text for preparation of the so-called "essence of Helmsman". To create this magical infusion, one has to sprinkle it with blood of a pregnant woman. Then the item is ready to be used - it allows a magician to walk through outer spaces, and helps to see the shining of human life and to take this light by hand not breaking the body.

Blood endows magical tools with power and provides a link between them and the Other Side. Therefore it makes them useful in magical operations. This role of the

Life-fluid is also employed in creation of the so-called "strongholds", magical tablets with symbols of dark forces, which we find in *De Vermis Mysteriis* and *The Book of Baphomet*. To endow the tablets with power, one has to sprinkle it with sacrificial blood. In the case of the Stronghold of Ashvatl this is the blood of a one-year old lion, a rabbit jackal, twelve male infants and the same number of female one. In the case of the stronghold of Aiyach, this is only the blood of a white lamb. Also to awaken the powers, one has to use sacrificial blood and special words of power.

Magical Baptism

Since times immemorial, blood has been used in initiatory ceremonies, rites of passage, and also sometimes in baptisms. As an example we can mention here the ancient mysteries of the Phrygian goddess Kybele, the patroness of fertility, and Mithras, the god of nature. Initiates were "bathed" or sprinkled with huge quantities of animal blood (of a bull or a ram), their clothes were drenched in blood, and they also drank it. This was a symbolic rejuvenation, birth into a new world – in a new form – more sacred, spiritual. In the Chibulha Mythos we also find interesting examples of such initiatory rites. The most significant is the "Rite of the Companion" from *The Wanderings of Ahriman*. This is a kind of a covenant between Shub-Niggurath and her worshippers, in which a three-days-old infant is pledged to the service of the goddess for its whole life. In a festive ceremony, to an accompaniment of flutes, drums, and ritual singing, the father of the child and four seniors of the tribe stand around a fire, forming a pentagram, and perform the child's baptism. The infant is passed through the smoke and flames five times, so that the pentagram is drawn in the air. Then, its mother cuts the throat of a sacrificial goat and the child is bathed in the blood of the animal. Last, the carcass of the goat is cast into the fire, and the child is lifted up, in the smoke, so that a spirit may enter its body. It is believed that this spirit is an embodied offspring of Shub-Niggurath. It unites with the soul of the child, and endows it with its unearthly demonic qualities. Also another kind of blood is offered in the ceremony: a young girl is ritually deflowered and her virginity is given to Shub-Niggurath as an offering. This is supposed to increase the luck of the child.

Magical baptism of blood signifies a new birth. The initiate becomes an infant, newly born in the spiritual sense. Blood binds the earthly plane with the sphere of magic,

and therefore a bath in blood is a symbolic immersion in the vast ocean of Infinity, from which man emerges as a creature in which the material is united with the eternal. Magical baptism allows an initiation for a contact between the world of humans and the Dark Side, and awakens the immortal element contained within human soul.

The Key to the Dark Side

The most important function of blood magic is the use of this precious life-fluid as a key to the Darkside. As we read in *The Magick Book*: "Man is the Key by which the Gate of Ikt Sakdik may be swung wide". Humans were created from the blood of the slain demon, Kinsu. And thus, human blood contains a demonic element within, a dark principle which binds it with Darkness. This is a link between human consciousness and the dark forces that exist within it and outside, in the objective reality. The dark element contained in blood brings man closer to the source of power inducted from our demonic ancestors. And it is the key to open the doors to dimensions on the Other Side – or, as it is called, the Gate of Ikt Sakdik / Yog-Sothoth.

Yog-Sothoth is the Chibulha Mythos in one of the most important deities. He embodies the concept of the "Gate" which separates the world of Light (the realm of Creation) from the world of Darkness (Chaos, Abyss, Void). Lovecraft describes him in the following way: "Yog-Sothoth knows the gate. Yog-Sothoth is the gate. Yog-Sothoth is the key and the guardian of the gate. Past, present, future, all are one in Yog-Sothoth." When we look for correspondences between the Chibulha Mythos and the Qabalah, we may associate Yog-Sothoth with the hidden, eleventh sphinx on the Qabalistic Tree: Daath (Knowledge). Kenneth Grant also identifies him with Chironom – the entity representing Chaos and Dispersion, the sole "resident" and the embodiment of the Abyss, a being able to assume all shapes and qualities, for it exists in infinite forms and is all-present. Daath is the gateway to the "Universe B", the other side of the Qabalistic Tree, to the realm of the Qliphoth. This perfectly fits the role of Yog-Sothoth in the Necronomicon mythos. He is invoked as a gate to dimensions, where one can meet the Chibulha Mythos entities, to hidden locations, and forgotten worlds.

"A gate is opened when he appears, and his face of flashing colored spheres, all overlapping and turning one within another at varying rates, is the gate, and the key, and the way. Those who pass through become for a timeless aeon Yip-Sothoth, knowing all things that were, that are, and shall be" (D. Typson).

He is the Linker at the Threshold who opens the way to what is outside the surrounding reality, and allows the consciousness to transcend beyond its theory limitations. And to open these gateways into spaces between dimensions known to man, one needs blood which is the key. This is implied or openly stated in many texts, stories, and grimoires related to the Necromancer group. In *The Testimony of the Mad Arab* we read about three cults of the Ancient East: the Cult of the Dog, the Cult of the Dragon, and the Cult of the Goat, all of them continuously trying to open the gate with blood sacrifices, and striving to let the dark forces enter the physical world. They are said to rejoice in the slow spilling of blood, whereby they derive power and strength in their ceremonies. And this blood sacrifice, both of animals and humans, is a basis of their dark rites. From *The Wanderings of Ashurad* we learn about blood sacrifices in the temple of stone mounds, the most powerful of them being the circle in Abilou – the place corresponding to Stonehenge. From it open outward gateways to all realms of the cosmos, male gates and the inner ones, which are countless in number. The rounded shape of the temple is supposed to reflect the shape of Yip-Sothoth, who is usually seen as a conflux of spheres or circles of many colors. The location of this and other temples was chosen according to the power emanating from those places. These are sites where "barriers between worlds are thin", the so-called power-places. They are located on intersections of power lines which run through the whole earth – the concept which reminds us almost immediately about the Dragon-lines, or Ley-lines – the sources of earth energy known as *Yiti* or the *Dragon Pulse*. In *The Wanderings of Ashurad* it is explained that these lines are awakened by energy obtained in blood. Therefore many blood sacrifices are made in the temple of mounds: the vital force of the dead activates and harmonizes energies of the lines. The gateways become unlocked and the communication between the inhabitants of this and other worlds may occur.

A similar concept of power lines is described in *De Vermis Mysteriis*. Here we read about the so-called "Dha-Lines", running across all dimensions and parts of the universe. To awaken them one has to use a special key-symbol and speak the power words. But we are also reminded that the right pronunciation of the words is

possible only when one combines them with a blood sacrifice. This is, as we have already mentioned, the basic rule in *De Vermis Mysteriis*, confirmed by one of the laws listed in this grimoire: "Nameh Toth Zanzith Nysaiach Le'gh T'ha" – only the blood sacrifice can break the border. When the lines are awakened, a magician can move along them through hidden worlds and dimensions, travel through the dark side of the universe, and emerge in every chosen place on the earth. There are eleven of these lines, which is interesting, as eleven is the number of the Qliphothic spheres on the Qabalistic Tree of Life, and thus – a symbolic number of Sitra Acha, the Dark Side. Having this in mind, we might assume that the Dha lines could be the dimensions between the world of Creation (Universe A), and the Other Side (Universe B).

In *De Vermis Mysteriis* blood not only acts as a key to the Other Side but also attracts the dark entities to the place of sacrifice. As we learn from the text, they come willingly at the smell of blood and ignore other offerings. That is why blood is used e.g. in the rite of "conscription of the sorcerer", a half-demonic child, which will be bound to the Dark Side since his birth. Unlike in the Rite of the Companion, where the infant had known parents and its soul was only merged with a demon, here a child is conceived in a union between human mother and a demonic father. The demon is attracted to the temple by woman's fluids: sweat, urine, and menstrual blood. The ritual is complete when the child born from this union grows up and kills its mother. The blood of the woman, however, should be kept for future magical purposes.

Facts with the Dark Side

The intermediary between humans and the Necromancer deities and demons is Nyarlathotep, the black god of a thousand forms, the messenger of the Old Ones. It is said that no action is taken by any god without his knowledge and consent. He is the one who initiates humans into the Necromancer guilds, and therefore if one wishes to dedicate oneself to this magical path, this should be done through Nyarlathotep. He is the Adversary, the Trickster, the Deconstructor, and the Creator. He teaches the adept how to walk the path between dimensions: between the Light and Darkness, wisdom and insanity, creation and destruction, humanity and divinity, the mortal and the eternal, order and Chaos. He reveals the shadowy side of existence

and mysteriously confounds us with it. And, the way to him leads through the gnosis of blood. It is him who lays the adept on the altar and rips one's body and mind in order to let the mortal purpose sleep and to initiate the birth of the divine.

Among the Neochthonian related ceremonies we find a ritual of a pact with this dark god. At a storm time a magician should go to a desolate hill and take a dagger, a jewel of a special value, and a parchment with one's name. There one must draw a circle, write the characters of Nyarlathotep, and sprinkle them with one's own blood. After reciting an incantation, one should throw the blooded dagger onto the earth. The blood will open the passage between dimensions and attract the attention of the god. Then, the magician again uses one's blood, to consecrate the sacrifice's gifts and pour a small drop on one's forehead. This opens the third eye of the magician and makes him sensitive to astral vibrations and aware of the presence of dark forces. Then Nyarlathotep will come from the stars to welcome the magician as his adept and thus begins the pact which will be completed after seven months of trials.

Also in the story *Drumbe in the White House* we have a motif of a pact with Nyarlathotep. The main character, who wishes to explore passages into other dimensions, learns that he "must meet the Black Man" and go "to the throne of Asatoth at the centre of ultimate chaos". There he must sign the book of Asatoth in his own blood and take a new, secret name. The same old Kernal Mason, who acts as an intermediary to his assistant and companion with Nyarlathotep, in exchange for signing the pact, she was given the mystery and the art of passing through dimensional gates. Here we also learn about the nature of these dimensions, infinite abysses of imperceptibly colored twilight and bafflingly disordered sound, mounded with indescribably jagged masses of alien-blood substance resembling prisms, labyrinth, Cyclopean buildings, etc. All permeated with shrieking, roaring turbulence of sound.

Kesthetic Intoxication

The function of blood magic is also to produce a kesthetic intoxication, allowing for a shift of consciousness into the sphere of senses beyond the objective reality. The shed of blood has always been disturbing for crowd and even single individuals. Its raw, infectious essence intensifies the mind, produces a specific kind of trance –

either when blood is shed in the battle or when a sacrifice is made of a living creature. Many people either faint at the sight of blood, or turn their emotions and aggression in some extraordinary way, unlike any other stimulus. It awakes fascination and excitement or repulsion and anxiety. There are few who remain unmoved by the sight of freshly spilt blood. It is the key to unconscious, primal instincts. That is why the use of blood sacrifice also functions as a means of producing a feeling of stimulation, an ecstatic trance, which allows for transgression beyond the commonplace states of mind. The sight, smell and the touch of blood has a powerful impact on imagination, no matter if it is one's own blood or some other living creature's. Also it is a very autonomous practice, as the ritual use of blood has always been an extremely consensual issue, which has not changed even nowadays. The involvement of blood in magical practices is a symbolic act of breaking the social taboos, stepping outside the structured order and entering the sphere of chaos, darkness, death and savage instincts. The contact with blood signifies thus, impurity and crossing the barrier between the realm of life and death. In ancient magical practices such a situation was needed when one wanted to contact the Other Side – for divination, or other purposes. And thus, e.g. a priestess in the oracles of Apollo or Argos drank the blood of a lamb in order to achieve a divinationary trance. It was similar in many other ancient oracles. Blood produced trance and visions, essential in divinationary practices.

A Neochthonian version of the use of blood for divination is described on the example of a ritual of Ygg from the *Wanderings of Ashurad*. To the sound of drum, a priestess walked into an ecstatic trance by coating her thighs with blood and eliciting sexual sensations. Lying naked on her back, writhing her limbs and heaving through her lips, the priestess becomes a vessel for the drug through which he attributes to the spirits gathered around. This scene resembles pythonesses from African society and the mysteries of the serpent, about which Kenneth Grant writes in *Alister Crowley and the Hidden God*. The serpent's power or the Kundalini is assessed as a sexual essence which produces ecstasy and trance. In this state women

"uttered curses, communicated with spirits of the dead, elements, cosmic deities, and if they were initiates of a high order with cosmic entities coming outside space and time. Voodoo gatherings take place secretly at night in a cluttered place shut off from the eyes of the profane". The priest and priestesses take up their positions near an altar containing a snake in a cage. After various

retirement and a long address from the "Voodoo King and Queen" all entrance approach in order of seniority, and entrance. On Voodoo, telling him what they must desire. The "Queen" gets on to the box in which sits the stool and: "modern pythonesse" who is penetrated by the God, she withers, her whole body is convulsed and the oracle speaks from her mouth" (K. Group)

Blood is also used as an *amulet* (ingredient) in various statements aimed at producing visions. The idea of an intoxicating ointment was especially popular in witchcraft. Mixtures of psychoactive plants and substances, applied on sensitive parts of the body, were used by witches to achieve trances and vision visions. In the Ojibwa Mythos we have the ointment of Kikapouma which is supposed to evoke visions of the future: two drums of a magician. The ingredients of the mixture are: bear oil, powdered mandragora, red earth, nine drops water, four drops of Oilblossom and one drop of one's own blood from the right hand. The ointment is to be smeared on one's forehead, before going to sleep so as to achieve divinatory dreams and visions. Another ointment in which blood is needed is a mixture prepared in a ritual of Nyarlathotep. Here the ingredients are: hair of a black dog, black hair of a human, a black beetle, black earth, black blood and: sperm, and black ash. Again, the ointment should be applied on one's forehead before sleep – this time to open one's mind for a contact with Nyarlathotep. Since some of the "spiral hallucinogenic substances" is used, we might assume that the power of producing visions is ascribed to blood. As we have already said, in the Necromancers' group blood smeared over one's forehead is believed to open the third eye channels and allow for a flow of astral images.

Another use of blood for trance and initiation is found in the description of Shuk-Niggurath ceremony in vivid accounts of debauch and *communion*. Infants conceived during these rites are sacrificed and their blood is consumed in what to produce intoxication and visions. Also, their bodies are buried and their flesh consumed. The ritual cannibalism was usually a symbolic absorption of the powers of the eaten person. This practice was common among many ancient tribes which drank the blood of enemies, great warriors – to acquire their strength or wisdom – to gain wisdom and knowledge. In the Scandinavian myth the Russian hero Sigfried Jr. kills the blood of a slain dragon, and acquires its power and qualities – in the rites of Shuk-Niggurath this act of consuming the flesh and blood of infants seems to serve the purposes of acquiring not the powers of the newly-born children, but the energy of

the goddess – to whom they are offered. Conceived in a ceremonial formation and consumed in another ritual, they embody the powers of Shuk Niggurath, which are absorbed this way.

A Word of Conclusion

As we can see, blood has every tendency to magic. And while the above-mentioned examples focus on the mystical meaning of its qualities, the exceptional power of blood is also now often examined by science. The role of the life fluid in surviving various components within the body, regulating chemical balance of the organism, malleability and flexibility of the blood cells, and the so-called "blood consciousness"

all this evokes numerous theories and speculations about its composition. There is more and more scientific evidence for the psychic potential of blood, explored in esotericism through blood magic. Its role may be interpreted also as a psychological term – as a key to the unconscious. The Old Ones from the Ojibwa Mythos represent the primal, instinctive and savage instincts and impulses buried deep in our psyche. Through the guests of blood we establish a link between them and our consciousness, we recreate the process, too with the spheres of Darkness which exists within us: "dead but dreaming", waiting for us to awaken its potential.

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A. Kite

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K. Group: Return Crowley and the Hidden God, Outside the Circles of Time

The mythos of Madness

Van Someren

Since the advent,
and women have
evacuated locked
subjected to
and studied
religion, and
monothism (the
conferred those
'normal', who
Witcher madness
and blasphemy
burned alive in
the faith from



of science men
been persecuted,
up, around
ridiculous tests
before modernism
more specifically,
faith in the logos,
who were not
were not 'less
enough, however
were tortured and
order to produce
random out on

*I / the muffled, maddening beating of drums and the monotonous wh as of
Majestuous flows from consciousness, weighted chambers beyond time the
distasteful pounding and playing unknown dance slowly, awkwardly, and
obscurely the gigantic vibrant gods the blind, voracious insatiable parasites whose
son is Pyroclastic. (Lovercraft)*

The writings of H.P. Lovecraft celebrate the chaotic and blasphemous madness that
lies beyond our 'normal' and accepted human behaviour. This madness is
represented by an elusive race of gods, the Great Old Ones, but they actually
transcend the widely accepted act on of 'god'. A god does not fill one with awe, but
with respect, awe and humanity (maybe a god's eternality, is a false being,
but a well-defined. Lovecraft's Cthulhu Mythos on the other hand presents the
nameless, the ungraspable, the which is far beyond the Logos. The Necronomicon
cannot exist for these beings transcended simple formulas and myth. To be

ferociously religious, as the mystic-philosopher Georges Bataille wrote in his 1935
manifesto 'The Sacred Conspiracy', implies waging a sacred war against "the world of
the civilized and its light. Not in order to celebrate this sacred war it is necessary "to
become other" to become debauched or even subhuman. Ordinary human life is
already defamed because it is addressed to the *form* (a symbol of god, order, control,
law, rationalism, consent). Although H.P. Lovecraft himself was human and not
human because of the political and economic standpoint he took, his writings
reveal the ecstatic soul of the civilized being.

The Cthulhu mythos reveals a disappeared world in which "life always occurs in a
fumes" with no apparent education, but it only finds its grandeur and reality in
ecstasy and ecstatic love" (Georges Bataille). Pauline Bataille Lovecraft disliked the
modern industrial world because of its lack of profundity and dark mysticism.
Through his dreams Lovecraft experienced otherworldly often incomprehensible
energies that "taught him to write his mythos. In earlier times these energies were
not that strong, for people in it had the gift to connect: they had the courage to expose
themselves to such energies through vision, intuition, transgressive experiences. In
modern times the ability to be completely based up has become very rare, and only
a few individuals are able to re-enter this disappeared world of formless nocturnal
expressions.

Lovecraft's writings exhibit a collective of dark forces beyond the horizon of our
limited understanding. They illustrate the black hole as the abnormal blackness of
human consciousness. Lovecraft, as a true politician, was drawn towards a society in
which uniformity and horror were the standard, but his mythos depicts something
quite different: an ugly alien heterogeneity and the human dread thereof.

*For once perhaps living in the world, I think, in the history of the human mind to
correlate to its contents. We live on a planet island of ignorance in the midst of vast seas
of infinity, and it was not meant that we should cope for. The sciences, each straining in
its own direction, are failures formed in time, but some day the picking together of
disconnected knowledge will open up such terrifying vistas of reality, and of our
pitiful position therein, that we shall either go mad from the revelation or flee from the deadly
light into the peace and safety of a new dark age. (Lovercraft)*

To go mad or flee from this darkness: hesitation into a new dark age?

That is the dilemma Lovecraft places us in. Will our quest for knowledge (scientific, religious or occult) ultimately pay off? Will our thirst for knowledge make us immortal?

Instead of leaving Lovecraft's mythos into an occult practice that supplies certain answers, his Mythos should be critically experienced, enjoyed, mediated upon. All occult traditions (BKP and LARP) have a nod at the construction of humanity in some form of another. Whether it is the Christian afterlife or the Satanic Übermensch of the Aeon of Fire, it simply does not make any difference. Turning Lovecraft's creation into a dark pantheon is nothing but disregarding the "beast" aspect of horror. It is playing at. Reading Lovecraft is quite different from following rules, guidelines and waiting for some chosen one to appear out of the air. Truly Lovecraftian magic is practiced by those actors who are inspired by his stories, experience ecstatic states, dark ambient and fusion, dream mental are extremely suitable for creating the right ambience.

To embrace the Lovecraftian tradition is to be able to reinvent oneself over and over again and to be able to mock oneself. For taking oneself too seriously has been humanity's greatest mistake. No goddess or any other form of knowledge has ever been able to grant such powers as the writings of transgressive artists and authors, such as Lovecraft. Simply because most writers of such times are grasping their very own sanity.

"No. Shub-Niggurath! The Black Goat of the Woods with a Thousand Young!" (Lovecraft).

Nietzsche, whose dominant influence on the thinkers and musicians of the 20th and 21st century cannot be denied, is quite crucial in our interpretation of Lovecraft's mythos. First of all, Nietzsche is known for his ontological hammering. Nietzsche being the anti-christian. He was a fierce opponent of any Truth whatsoever. Rudiger Safranski in "Das Böse oder Das Böse der Freiheit" (1997) referred to Nietzsche as 'an atheist' (104). According to Safranski Nietzsche thinking is in essence *aesthetical*. "The creative force of the aesthetic is fueled by the effluvia of expensiveness, transforming force. It has to be uncompromising and imperious if it wants to take shape

Constantly should never be restrained by uplifting it to promote certain ideas (religious, political) for almost imply the stagnation of life. Nothing less than life itself is at the core of Nietzsche's philosophy. Nietzsche equates life with a continuous dynamic whole. The basis of this entirety is, in each, "May true to the earth." (Nietzsche & Co.) earthly things symbolize everything that exists. That the earth as becoming is equal to sensitivity, creation or the governance of life and this is driven by three forces. Last, superconscious and self-seeking. selfishness. Most people would regard these terms as negative yet within the ontological context of Nietzsche's philosophy these terms guarantee the sustained existence of the earthly process of development or life itself.

Selfishness means that each element is active and dynamic. This dynamism is expressed by the two other forces. Life is the creative force which points at the element's momentary becoming and lets it live in general. The second force is superconscious. Nietzsche refers to the presence of weaker and stronger elements of life of which the latter dominate the former. Here and strong life can only develop itself when the weaker elements are in the hands of the stronger ones. This is a perpetual process given that Nietzsche uses the term chaos to define the earth. Only when there is chaos, a jumble of stronger and weaker elements, the selfishness can survive. In other words, Nietzsche describes life as a perpetual process that persists.

Lovecraft's Mythos actually contradicts this perpetual process for the Great Old Ones can be seen as Satanic, antipersonal forces that cause havoc in a world heading for a new dawn age. These Satanic forces are obviously the stronger elements that stir up the creativity of which people such as Lovecraft and Nietzsche are a part.

I think of the horrors that lurk ceaselessly behind life in time, and in space, and of those unbalanced philosophies from older years which dream beneath the moon. (Lovecraft)

The earthly basis of Nietzsche's philosophy is not contradictory to Lovecraft's cosmological and esoteric writings. Nietzsche's perpetual striving implies will and he has developed his own philosophy of the will. Nietzsche calls willfulness a creative centre of forces' the will and specifies that as the will co-power. Just like selfishness, super-conscious and last the will-to-power is a value-free concept. As a rule one compares this with the idea of a ruthless subjugation and oppression of the

Video: Will To Power

weak with one sole purpose: establishing one's personal power. But nothing could be further from the truth. Zarathustra states that Nietzsche "conserve[s] the notion of" the will differently from the whole philosophical tradition up to Schopenhauer: "The will is not a desire, not a vague drive, but it is, it is able to command, a power to make being grow." Zarathustra quotes Nietzsche: "In general, to will something, the wanting to become stronger, to desire to grow" (Zarathustra 1999: 216). The will is, he will to increase the life force and is thus opposed to the self-negation advocated by the moral majority or the herdsmen. No matter what the quality of a human life is, no matter what art is produced, no matter what values are hegemonic, regardless the ongoing degeneration the human being still has the urge to survive and continue its utterly useless and chaotic existence. And his whole worldview and Nietzsche meet each other. Just like Nietzsche's lovecraft points out that the urge to survive is meaningless in comparison with the cosmological energies that survived mankind, Lovecraft condenses man's laughable as well by subjecting his character to the unbearable horror of the Ancient Ones:

To enter the principle of orderless evil
The divine mystery unveiled
Or the mystery of a spirit's path
By the constant touch
(O'Brien)

In "Also sprach Zarathustra" Nietzsche talks about the will-to-power is of and conquest:

Wherever I found life, I found the will-to-power, and even in the will of those who serve I found the will to be dominant. Because of its will that which a weaker serves (he a strong and I want to dominate that which a even weaker only just not which I will not abstain from. And just like the weaker intends to be stronger, but I enjoy and come over the weakest, that's the way the greatest succumb as well, and it starts over a life because of the will-to-power. This is the sublimation of the greatest, that is the great risk and danger and game of dice for death. (Nietzsche 1999: 99)

It is clear from this passage that the will-to-power is not some perverse lust for worldly power because even the lord, the greatest, shall surrender to it. The will

to power is not something that can be possessed, and the Creator's (Nietzsche) that it is present in all life forms. It simply defines the Zarathustra: "And this is the secret what life has revealed to me: Behold, thus it speaks, and thus which always has overcome itself." Nietzsche 1999: 99. Life states Nietzsche, can only maintain itself if it forces itself up. If it stagnates and expands, Life doesn't settle for an instantaneously achieved level, so power, the necessary growth is never the greatest. When wants to be worthy of life, he has to reinvent himself at the time and rise above the chains of society. Again and again he has to descend down the pit of Chaos and maintain his necessary self. This self is only illusory and has to be dissolving and in order to feel and experience the will-to-power, life should be subordinated and expanded. Therefore Lovecraft's characters are always confronted with the unknown, the unknown.

"It was like the dream of some incipient, gigantic insect periodically shaped into the articulate speech of an alien species, and I am perfectly certain that the organs producing it have no resemblance to the vocal organs of man. . . . When the longer passages of hissing came, there was a sharp intensification of that feeling of incomprehension which I felt."

Nietzsche was harassed by Bataille as being the "negation of humanity's accident and most exciting possibilities." Bataille even believed in an extinction of Nietzsche's notion of an eternal Christ. Bataille aimed at transgressing the borders of nihilism and partly politics in favor of an open-ended exploration of the total possibilities of humanity. The figure of Nietzsche embodied these possibilities:

"In the escape of the one (Dionysos), he was said to be his own madman, Nietzsche is born of the earth torn by the fire of the Sun, is born lightning struck and in that way charged with the fire of evolution becoming FIRE OF THE EARTH" (Bataille)

According to Bataille humanity is explained in a society that only cares for the future. We are bound to the primacy of the future, where our activities organized activities (for example Buchanania) which were an expenditure of resources. Nietzsche, becoming his own madman, shows how to escape this fatalistic need for security and reason. Bataille: "The sacred - Dionysos - figure of tragic Dionysos delivers life from servitude." This means that Bataille stated Nietzsche to measure.

Nietzsche: THE ZU
Alexander 1999: 232

* This is an translation of the French original

ature" is how Baudrille salutes the "secularization" of humanity's most existing possibilities. This Dionysian element is very much present in Lovecraft's myths for the black magicks, festivities of the Cthulhu Cult represent a violent unleashing of a wider energies that outweigh the sinister and counterbalance the homogeneous character of our society. Drunkenness, tears and laughter – through anger one is able to transgress the rigid boundaries, he forces our dark, sinister potential. Movies, madmen, baroque and other decadents do not fear to go beyond the limits set by society. They are aware of the following:

*"In his house at Elipha Zerk's Cthulhu never drinking."*⁴

Tapping those powers they do wonder at night. At sleep Cyclopean city of sleep green stone. This person city of madness.

In the Cyclopean world there is no salvation, only constant expenditure, anguish and impotence. Because of our fear of being nihilist, being expendable and impossible, we tend to walk away from these shady filthy paths onto the light that comforts us and promises us a bright future in the name of our love of life species. Fleeing away from the elements of death, we merely and wrongly aim to preserve a life that is meaningless. Scandal of anguish, energy and chaos. Authors such as Lovecraft aware that which is haunted by the moral majority and awakens an ancient longing for Dionysian mix of darknessness and sensual debauchery. The dark Cult ones led by Lovecraft is no fiction, but apocalyptic. We are in dire need of a thorough shake-up and Lovecraft's mythos can provide this.

"Tide its mud-floated plumes of alien coils with great stone towers, and other coils with alien mantles and veils of life, and still another space where only a stirring in vague darkness told of the presence of creatures of evil." (Lovecraft).

We are nothing but finite and mortal beings. Some occult paths promise immortality by refuting even godlike existence and transcendence, but the only way to reach our mortality is to accept it and to dive into the chaos of the festival. Ultimately it is not about living forever running the earth for infinity, but immortality can be achieved through art, sexual love-making – Through self-

actualization and criticism one is able to experience the divine Absence, less Absenceless.

Lovecraft's writings embody a sovereign denial of the logos. Cthulhu is call a hollow about void – it does not provide any answers. The Mythos teaches us to embrace the Anti-Idealistic stance. Just like Baudrille's new theology there is only the absence of salvation and the resurrection of all hope.⁵ One can only pray that the Great Old Ones can deliver us from all hope. Then and only then we will be able to wander the earth headlessly.

So, as opposed to what so-called 'happy' virtues such as victory, honour, enjoyment Nietzsche regards suffering the necessary element of life being an eternal game of creation and destruction. Suffering and pain have to be understood in the context of Nietzsche's philosophy of life as a manifestation of the self-overcoming will-to-power. The first aspect, suffering, refers to the ontological finiteness of life: of everything that lives. This finiteness, this fundamental limitation, refers to the conditioning which defines every earthly element. Each element is bound by its earthly context, each life element comes into being and perishes in a certain moment. Each element is driven towards its own death and physical annihilation. One would be inclined to say that Nietzsche is a negative philosopher, but he emphasizes the fact that division and finiteness are not the core of life because the dynamic of suffering is aimed at its own negation: "Great is the great valiant of suffering. It is the coming to the light of life. But in order for the creative to exist, there is need of suffering and a lot of change of essence." (Nietzsche 1874: 243). Suffering is an inevitable part of life and therefore Nietzsche creates man to want suffering itself for he does not have another choice.

It is finally our ability to suffer that will prevent us from becoming the gods that we would like to be. The Right Hand Path provides us followers a moral union with the Divine, while the Left Hand Path leads to the godhead within. These Paths do seem contradictory but they both aim for freedom from all affliction and discarnate, the former being more humble and modest, than the latter. Lovecraft's Mythos does not offer any mystical union, nor does it lead to the a god-man. It does express the fact that we, human beings, are trapped on this earth. We only have two options: we accept or ignore our finiteness.

⁴Abbott 1994: 307-31

⁵Aug 1994:199. Baudrille's Philosophical Semiotics lecture

The majority chooses to ignore our earthly confinement and form oneself a grand idea that seems to put a meaning on life. To them life is no longer a perpetual process or Heraclitean process of flux, an eternal recurrence, an absolute affirmation of all possible worlds. The hard fact such an idea of a 'positive world,' simply because it tries to hold on to a number of worlds. Each strategy chooses one particular world and turn its creation into a project. This project puts a meaning to one's life. It is comforting to be able to dedicate one's life to one particular project. The hermitic is nearby on the other hand rejects such a narrow-minded standpoint and probes a radical experience of Bataille's limit and the unknowable.

Ecstasy is not to be found, it is a vision of life that is chained to a narrow outlook, but it can only be encountered in something terribly remote and distinct from everyday (Lovercraft). Through its self-meditative violence artistic sexual acts, affirming in all its extremities rituals (*Memo Nigra*) and other means one is able to transcend the mundane and lose oneself secondary in the dark void. Lovercraft's Mythos reminds us that we should become the madness we aim to evade. This might not be the Saturn Age or the Age of Fire many HP followers are dreaming of, but it is the *Tragic Age* Nietzsche was talking about. Plunging into a tragic age implies freedom from morality. The Lovercraftian Mythos is not a Mythos of 'the logos' – law as the structuring element of a morality. The Ancient Old Ones reintroduce uselessness, uncertainty, chance, utter violence, pain and saturated self-*Freedom from morality means: "... one incurs upon not the pain (pain conceived as a tool as the failure of power); there is no evaluative consciousness of displeasure; the enjoyment of all kinds of uncertainty, experience and, as a counterweight to this extreme fatalism, also that of the courage of necessary abolition of the 'will', abolition of 'knowledge as itself.' (WHL in Power 1056)*

In "Will to Power" Nietzsche describes his world as a

"Dionysian world: the eternally self-creating, the eternally self-destructing, the mysterious, secret of the manifold existence daigates, my Beyond good and evil, without goal, without the joy of the world as itself a goal."

We need the Great Old Ones to free ourselves from the morality systems we have created through the ages but our species disintegrate its wretched existence. Even from chaos the great Old One, Azathoth, Nyarlathotep are able to behold us and free

us from the imaginary shackles of the calculable world of reason, certainly, even our plans.

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 Hrodin – Presence and Aporia. Edited by Michael Kantor and Christian Sheppard!

THE BOOK OF THE SENTIENT

NIGHT: 23 NAILS

Stephen Sennitt

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0. Sentient speaks to the Scribe

1. I am the Eternal Seed Returning
springing through the Silent Tunnels
that shelter the shadows
of Black Stars

2. In the silence I am sending
Seven Rays and Eight Rays
a lavender and blue
descending to yellow Black Flames
shot through with emerald

3. Beyond the Nights of Pain
and All conjectured Paths,
See the Path of Saturn

4. It is the Voice in deep caverns
driven into Sentient Night
like Nails into Flesh

5. The Seducing cry of Nephthys



6. The Same Mouth capping at various
and various the blood drives

7. Her red, sentient cries
piercing through the Void

8. Twenty-three Nails in the Returning
Eclipse

9. Each Nail the Same Voice
Yet changing pitch and resonance
embracing a different source
from which emerge separate Pleiades

10. The Mouth of Nephthys rend Sentient Night into separate kingdoms
and Clay-Stones of the Pit - These undead acres of the Red Land

11. Aspirant Dances before the Scribe

12. She arrives with a crystal

13. She stands behind the image

14. Her Sweet token is a Feather
plucked from the Vulture

15. A token to elicit cries of Ecstasy

16. Her Star is set astride the Tower
Her Seven and Her Eight balancing
the sphinx, perceptive alignment

17. Her Six, the focus of the cry

18. Her Nine, the Expression
in Words of Power
the silence of Forgotten, Silence

19. Aspirant flows Outside the Higher Balance,
crossing the Vessels of Instability List

20. Let this Star-Blood drive
into the Red Land
the vessels which once contained it
are cracked
like the pained flesh of ancient mummified
Pleiades driven with Nails

2. Tears are now vampires,
Sutons forever draining away,
Nourishment the hollow dream of SADAGUA,
His Desert City and in the Searest Night.

3. NEMATI, Bird-Eating Spider,
Black City of Traps.

4. YULGA, Friend of the Dragon-Bird,
a bird singing at the dead of night.

5. GANI-GERA, covers of the Abhorrent One,
the Hiding of the Desert Shown Outside.

6. KHRU, the dark pattern of the Star-Moth,
its' emerging vibration along the
crepuscle of the lattice, the
Darken Realm without Location.

7. ZOMQZ is the Tower and the Crown,
the son of Anubis whose Ovis is the Hub of 1 million wheels
of Boulder-Ruled Figures in endless orbits.

8. D'RGHM, the Lizard crowler of Seafair gardens.

9. ZOTHOMMOGA, the Dwellers in the Deep,
Specter whose Dreams are Clusters of the USMANS.

10. ULULUS, the Purgatory One, the Nameless One,
Devouring the Image of the Beast.

11. Times Eleven reflected by Oao,
consecrated by their Elmsa odiousness-
late Light, in the Prism of the Parks.

12. The Searest Night

is Ever Thus the Echo of the Three-Fold Voice,
The Reader of the Veil of Flesh.

PreEminary Commentary.

Part 1.

0. Zonstar is my Daemon, HGA, call it what you will. He is forerunner, or
Precursor, wielder of Star Fire through the dynamism of CHESED (via
TI PHARETH) to HOD. His mytic number is therefore 484, demonstrating the
CHESED-HOD-CHESED 'Feetless'/Nisovik.

1. This commemoration comes via the underworld of Set.

2. Seven/Eight Rayed Star = 15 Rayed Star of the Goddess. The Black Flame is an
484000 of Ma'at.

3. L.E.: Beyond Birch, Chekwaah into Kether; or beyond conjecture.

4. Nephthys, Egyptian Goddess, associated with the moon and 'beth' a house or a
palace (see Count OUTSIDE THE CIRCLES OF TIME p.58; 133).

8. The number 25 signifies the coification of ALL 22 Paths of the Tree of Life, etc'
(see Addendum).

10. Searest Night = Nightside Consciousness. The red land is Eden, shade of the
Titan or Nephilim.

Part 2.

0. Astutree is an anagram representative of the goddess aspect of the Ilanitos,
suggesting also Astaroth or Astarte, the-Star Goddess. Her mytic number is 594;
this is related to 'Balancing' 484

3. Feather and Voltare are, respectively, 'Positive' and 'Negative' images associated
with Ma'at.

4. The vulture's cry of agony = 204, the mother tongue.

5. The 'Tower' is the Path connecting HOD and NETACH; the 'volatile' god, Set, who upturns expectations and destroys beliefs.

6. Sh = TIPHARETH

7. Nine = YESOD; the word 'ULULUS' means the 'howler' or is 'any self' (absolute) creating the enlightenment of the 'Isaiah' which results from the releasing of god and goddess energies at YESOD and TIPHARETH; understanding the Forgotten Ones via the Illuminating consciousness of the Duenna. (Its negative formula is CACOROVAZ).

Part 3:

8. Ahrasor is an anagram of the first two names and represents their dissolution in the Abyss. The name suggests ADARPAH, a 'contradictory' concept of sentient, yet idiot, infinity or ultimate chaos from which manifests another Order of Being altogether: the Nightside.

9. The 'vessels' are the 'unbalanced forces' of the Outside; which, in lore and legend, forever hunger to end their banishment from our universe.

10. ZADAGUA, Genesis = 23; the Path Beyond. Suggestive of Tzathgaa, the Vampire Bat, and an infernal aspect of Saturn.

11. NEMATH = Nephthys or the spider goddess (Her number is 11); Set, the 'thick darkness'; web of the Abyss.

12. VOLAH = 43; Blood. The Vampire/Vulture/Lee, or Soul-snatcher (Bird singing to the dead of night).

13. GEMI-GEBA = 50; the Eye of the Ghoul; 51: the number of LAM. Suggestive of Gasta-Gab (see Grant's NIGHTSIDE OF EDEN).

14. EHRU = 212; the Number of the Book of Amens, devoted to understanding The

Sentient Night. Suggestive Of Othello, the Locus/locus of Nightside Consciousness.

15. 20 MOZ = 66; the Number of the Qliphoth; this verse seems to describe the 'Children of De'ath', the Black Brothers.

16. DRUGRU = 212, part-memorial of 231.

17. ZOTROMOGA = 124; a Number of the Aeon of M's at The Spirit of the 'Yearning' Othello.

18. ULULUS = 96. (Yessod & Tiphareth) a 'word' more than a 'name' as such - see note 7, part 2. Another associated name is CACOROVAZ (92) Thelema, or Will as the Beast - a Devourer of Self within (Ego).

19. The Eleven reflections: the 'known' sephirah.

20. Describing the dissolving of cosmic consciousness, emphasising the dissolution phase beyond the Abyss.

Addendum: General Notes.

The 23 Paths symbolism resolves in 10 concepts of Qabalistic tradition, regarding the 10 sephirah and Da'ud (= 10); their reflections, the 10 inverse sephirah (oties of Eden) and Da'ud (= 23); and the 1 True Path where All is resolved in 0 (= 23).

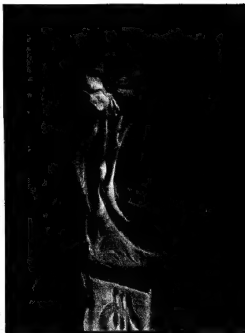
The Paths were to phrase levels of Ignorance/Esoteric in the system, reflecting two Paths of Light and Shadow (see Grant's treatment of Liber 238 (93 + 1)) in NIGHTSIDE OF EDEN, Et. Al.) Phenomena/Neumata: 'blood' from the 'seconds'. Their medium is Mast (Truth) as Nephthys, Her Double Tongue (one-mast) the Eater and Exorcerer of worlds. Her Word or Cry echoes through the Nightside Tunnel as *gimmidie* as *breathings*, *whaling* and *re-echoing* in a bubble. Thus the one voice is lost in dissolution until the echoes cease.

Slurron, and the illusion of consciousness is at the end. Part 1 = 11 reverse; Part 2 = 11 verse; Part 3 = 13 verse = 23 verse / 23 is reverse.

At the Center of Sleep

J. Stark

At the center of sleep, he is awake, and the current of chaos remains a vital theme. Scorningly motionless sky has transpired into utter blackness, this night, yet the clouds continue to roll over - live, and above the surrounding states. Behind his eyelids, at the very stroke of nocturnal silence, there tolls a vision's tundra of jagged shades which are bristley at war with one another, I'd say. At the center of his sleep there remains a fire-bearing, exhaling power that fills the air with destination. The fire that is my lone vessel, and rightful climate. These are foot-steps that one will naturally follow while travelling so deeply within the current, unlike the humbling Maglan... where every full movement is none-more than an aging set into a taught acceptance. You are beginning to see how adeptship will seek itself, and that oneself will ban all lurking uneasiness from sight, from the stance of the witness, and that oneself will be so the accepting master, and lowest agent.



The Crown of Rocking

The violence within the circuit,
the crown snap all rocking anguished throws,
loosely, nearby.
Every single, responsible act that the appetitive accepts
in the form of a dance -
must be empowered.
To behold the cracking shield is to hand over your blood,
to another who just may transpire into such as the unjust.
No matter the weight, and disruption of the rocking,
oursell may continue on as the suit of unprincipled glory,
and never release his crown!
Live above death, yet far from indeed.
I am the archer, the dragon,
and either of the commanding kings!
Triumphant!
The twenty decisions that shall at once - co-essence,
Wherein, and upon whose every stroke is thrown together,
and every element be then kneaded...
we shall victoriously emerge
- hidden!

Poetry Like Poison

To steep in your step...
As the vile 'neath the veil...
To enter via demerol...
Flash reduced to ashes...
Sleazy, the night...
Inquiries all fed in haste...
Anethol, dream-bread...
The spirited darkness of root...

